

guitar

WITH TABLA

VAN HALEN

BALANCE



Cherry Lane

VAN HALEN

BALANCE



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Because they contain no parts for guitar or voice,
"Strung Out" and "Doin' Time" are not included in this songbook.



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VAN HALEN

LET PLAY ON STUDIO 5150

by H P Newquist
Reprinted from GUITAR, March, 1995

Eddie Van Halen is the prototypical American guitar icon. No stateside guitar player since Jimi Hendrix has managed to capture the collective imagination and awe of the world's electric guitarists like Van Halen—no one.

Over the course of two days, we spent time with him as he filmed the video to “Don’t Tell Me (What Love Can Do),” a part of the corporate music process he particularly dislikes. We also observed the frenzy at his home studio, 5150, as the band prepared for the release of its 10th studio album, *Balance*. Despite the madhouse atmosphere at 5150, it was clear that Eddie would be an extremely happy guy if he could spend all his time there. With that in mind we take you on a tour of one day in the studio with Eddie Van Halen.

5150, the infamous playground of Eddie Van Halen, is tucked into the recesses of the Hollywood Hills, hidden so well that not even Sherlock Holmes could find it without a map or a street address. The studio is actually located on a hillside slope that sits above Ed’s main house, accessible only by a curved driveway that also winds its way out to the pool house.

5150, the building, looks like a small house. A basketball hoop hangs over the main door, and a golf practice net is draped across the second floor patio. The driveway runs right past the building, and numerous cars are parked up close to its doors. It is painted a basic southern-California desert brown, and is notable primarily for its lack of windows.

It’s a hot morning, the day after Van Halen’s video shoot for “Don’t Tell Me (What Love Can Do).” The entire band is congregated here to finish up last-minute business relating to the release of *Balance*, the 10th studio album of the band’s career, and the fifth V.H.I. album to be recorded on this site. It’s early for almost everybody, except Eddie, a notoriously early riser in a world of late-sleepers.

The building is divided linearly into four separate sections: a live recording room at one end, the control room next to that, an office, and then a game room. In the office, there are computers and a fax machine, with an inordinate number of political and joke faxes pinned to the wall. Van Halen memorabilia—concert posters, tour badges, record company swag—is randomly hung about the room alongside signed pictures of golfers and other sports figures. At the far end of 5150, the game room is complete with classic arcade games such as *Asteroids* and *Space Invaders*. The studio is a nice size, but not overly large. In fact, if 5150 weren’t located on Eddie Van Halen’s property, it could be just another small studio located in L.A.

“We’ve done every record since 1984 here,” Eddie says, squinting in the sunlight. “It’s where I go every day, where I go to hang out. I even come up in my bathrobe. I usually get up at about seven in the morning—hey, I got a kid. Sometimes I’ll bring Wolf and he’ll bring around on Alex’s drums.”

“This place is like Fort Knox,” he claims. “Nothing happened to it during the earthquake in 1994. It’s all two-foot cinder block filled with cement. It ain’t going anywhere.” He laughs and points over to



the main house. "A lot of cosmetic damage happened to the house. Man, that earthquake scared the shit out of me! I thought that Satan himself was underneath the house. The TV spit about five feet off the wall and I almost got nailed by that. It was hell, man. I'm pretty prepared, too. I've got my flashlight and boots next to the bed. But this one hit so hard that I had one boot on, my underwear half on, and I was falling on the floor. I couldn't do anything. In the meantime, Valerie's already in Wolfe's room grabbing him, and was back already. It was like she was on autopilot."

There are various people running in and out of 5150, making deliveries, dropping off tapes, stopping by to check on the band's schedule. Eddie walks out of the studio office and into the console room. He toys with some settings on the board and then cues up the tape of the new record. "Donn Landee [engineer for early VH recordings] actually designed this studio. It just started out as a demo thing, a place where I could go and have fun. We built it with a very small budget in mind, and then as it grew over the years, we started to go, 'F***, we can actually make records here! Let's buy a new console, let's buy this, let's buy that.' It's not like I started out saying let's have a professional studio at home—it wasn't like that at all. You should have seen what we did 1984 on; a \$6,000 piece of shit console that came out of United Western, an old green World War I thing with big old knobs and tubes. Donn rewired it to make it work."

Just as Eddie gets ready to turn on the tape, Bruce Fairbairn, the producer of *Batance*, drives up and waves through the door leading to the driveway. Eddie goes out to meet him and chats about the release of the record. Bruce mentions that he wants Eddie to play on the next Chicago record. Chicago? As in "25 or 6 to 4"? As in "Color My World"? "Yeah," says Eddie, "it should be fun. Bruce wants me to play on this big-band rendition of the old classic 'Caravan.' It'll be cool."

Bruce heads into the office, and Eddie talks about the production on the new album. "We met with a bunch of different people when we were looking for a producer. I talked with Mike Clink, with Bob Flock, with Andy Johns—they were all busy. Of all the guys we talked to and considered, Bruce Fairbairn was the one who worked out. We had already done a few albums on our own, but I prefer to work with somebody and bounce our ideas off of them. Just an outside ear, you know? But producing's a very elusive job. You're everything from baby-sitter to amateur psychologist and schoolteacher, and you're just trying to keep it all going in the right direction. I still write the music. Sammy still writes the lyrics, and all four of us together as a band still perform it. So it's hard to say what Bruce actually did. It wasn't like he got us to do anything we normally wouldn't do, but he did every now

and then got us to take a look at what we were doing and possibly approach it in a different way. He just got the best out of us.

"Mike Frasier [engineer for *Batance*] set us up, got the sound we wanted, and when we were happy with it, we called up Bruce and said, 'Come on, let's go.' We started working on the album with Bruce in June right here. We did everything in 5150 except for a few lead vocals, which we did up in Vancouver. That was really just to help Bruce out. Because he was flying down here every week, so we did some stuff up there so he could spend more time with his family. Off and on, I guess Alex and I were dicking around in the studio since October of 1983. But we didn't start actual recording until June 1st, and it took us four months to write and record the whole thing. That's very quick, especially for us, but Bruce was very on top of things—he doesn't let you get away with loafing. He has a schedule and he makes you stick to it.

"We mixed at the Record Plant, because the engineer who mixed it wasn't the guy who recorded us, so he wasn't familiar with my studio. But we'd still come up to my house to make sure it sounded right [laughs]."

Eddie reaches over the board, starts the tape, and the room shatters. The sound is so ungodly, so loud, that it seems as if the roof is caving in. The opening strains of "Seventh Seal" come crashing out of the speakers, and the drumbeat snaps your neck back. The needles on the VU meters pin—they don't waver. No flutter, no dropback, no movement, no nothing. Just pinned high against the far right side of the red zone. Alex Van Halen strides in, yelling, "This really should be louder!" and pushes the faders up two notches. There is nothing on earth louder than this moment in the control room at 5150. The brothers Van Halen smile like Cheshire cats. They like it loud.

After the tape runs through, Eddie decides that it's too nice a day to sit in the near-freezing control room, so he heads down to the pool house, which is at the end of the driveway and just past the studio. It is amazingly quiet there after the bombast of 5150. You can actually hear birds—if your ears aren't ringing.

Eddie lights a cigarette and pops on a pair of sunglasses. "This record has a really raw approach to it, but at the same time it's kinda polished—I don't know how to explain it. I just think we're getting better. We're tighter and I think that the record just sounds better—it's the best-sounding record we've made in a while. Listening back, I think the last record had a little too much cheese on it when we mixed it, but you always find that stuff in hindsight; things like too much room on the drums, and stuff like that. On *Batance* there's less effects, and



it's much more in-your-face. Plus, there's only one keyboard song, which is just the way this album worked out. We took a lot of stuff off—there's less echo, less harmonizer, less everything. The last one was too warm. I don't like that sound all that much anymore, although at the time I did."

He hunches forward on the table, the sun umbrella shadowing his face. "I didn't use the Soldano this time, I used my old Marshall, the one I've used on every record, and my [Peavey] 5150. I always play behind the console, because I hate wearing headphones. I use two Shure 57s, one straight in and one angled to the side to get a little more bottom. I put that signal on the left, then I use the harmonizer to put it on the other side so I get a split pan, then delay on both signals and that's it. It's very simple. It's the same sound all the way through."

"The biggest difference between the sound of this album and the last one is really due just to mic placement and EQ. I thinned it out a lot, because I just got tired of the sound from *For Unlawful Carnal Knowledge*. It worked on that record, but I didn't want it on this one. Andy Johns, who produced that one, was always a little over-the-top."

Not in a bad way, but when I would hear songs from that album on the radio, man, it was like there was so much trying to squeeze out of that little tiny speaker. There was too much bottom, and we backed off on that for *Balance*."

One striking facet of *Balance* that differentiates it from past VH outings is the use of special effects and samples. Not guitar effects, but actual noises and sonic strangeness à la the car horn that opened "Running with the Devil" almost 17 years ago. For instance, there's a cacophony of torturous piano sounds emanating from an instrumental that leads into "Not Enough." Eddie thinks about it for a moment and then laughs. "That was stuff I did 10 years ago on Marvin Hamlisch's piano. I was shitfaced drunk, and I ruined his piano, too. He was so pissed off. We rented his house for the summer, and everything in the house was white: a white Yamaha grand, everything. I got there and go, 'Oooh, this is going to be fun' [rubs hands together gleefully]. Then I put cigarette burns all over the piano, knives and forks on the strings, plus things like batteries and all kinds of other weird shit."

The sounds and samples are scattered throughout *Balance*. "Bruce said to us, 'Have some fun, do some silly shit,'" says EVH. "For instance, we recorded the money sound for 'Big Fat Money' right on the [recording console] board. We're dropping dimes and quarters and stuff and holding microphones up close to it, over and over, trying to get some of them to spin or stay up."

Van Halen guitar aficionados will notice some unusual guitar sounds, too. "The solo on 'Big Fat Money' has a tight echo slap, and I played a 305 with a real clean, low-volume sound. That was Bruce's idea. A regular stock-type solo didn't seem to fit, and he said, 'Let's

try a little jazz sound' and I said, 'Okay, you mean something like this?' I was just joking around, but he rolled the tape. I did one pass at it, and he said, 'That's great!' So I go, 'Let's do it, then; I'm ready.' And he says, 'No, let's use that.' So that's what we used. It was just a cool little jazz thing, but it worked." Even though guitar effects were kept to a minimum, Eddie did squeeze in his beloved MXR foot pedals. "During 'Seventh Seal,' on the descending part [humms the line] I used the old MXR flanger. And I used it on 'Aftershock.' Everything else I

stopped using. I used to use Echoplexes, but they're too noisy and the tapes always f*** up." As always, "there's some tapping on this record, because it's always been a part of my playing. It's never been a flash trick, it's just there. I'll go from that to that [mimes taking right hand from bridge over to fretboard] without even knowing I'm doing it."

A plane passes overhead, breaking the stillness of the pool area. The conversation turns to the speaker system in the studio and the fact that "loud" doesn't even come close to describing the audio attack of 5150. As cool as it sounds, repeated listenings in 5150 cannot be good for one's ears. Eddie nods. "At 10k, I have the hearing of a 70-year-old—at least that's what the doctor says. But it's just something that comes along



with the territory, I guess. I mean, I like the feel of the sound, especially live. I take a certain amount of precautions, like I generally only use my bottom cabinets. I feel sorry for Al, because drummers eat it by the cymbals. Cymbals are what got you. I think we all have some loss, but mostly Alex and I because of the frequencies of our instruments. Sammy's not generally right in front of my cabinets, and Mike is safe at the low end. But I think in the club days it was worse, because we were on a very contained, small stage with a low ceiling, and standing up we were right at ear level with the cymbals. It would kill you. There's nothing you can do except to wear earplugs, and that makes me feel like I'm standing in another room playing. I can't be that removed. Loud sound inspires me."

"I only play acoustics when I have to. I like the sound of the electric guitar. I like the power, I like the vibe. It's so funny when people do unplugged stuff, they do their heavy, loud stuff on acoustics. That ain't me, man. I would never do that. What's the point? Could you imagine Black Sabbath doing 'Into the Void' acoustically? I don't think so. The reason we did it electrically in the first place was because that's the way it was supposed to be. I'm not going to do flavor-of-the-month with my songs."

He leaves the pool and goes back into 5150, where a dozen people are clamoring for his attention, wanting him to sign this or approve that or sit still for this photograph. While he watches this madstrom, Eddie innocently picks up his guitar, and starts playing something that only he can hear on the unplugged instrument. Above the human din, the slight clinking of metal strings is barely discernible—the sound of Eddie Van Halen, lord of 5150, spinning his strings into gold. Fun Krux, indeed.

THE SEVENTH SEAL

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slow Rock ♩ = 108

Intro

(synth, percussion)

*B5
GAR. I

The musical score consists of two staves. The top staff is for guitar, labeled "Gtr. I" and features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a half rest followed by a fermata. The first measure contains a quarter note G4 (fingering 1), a quarter note A4 (fingering 2), and a quarter note B4 (fingering 3), all marked with a forte (*f*) dynamic. The second measure contains a quarter note C5 (fingering 4), a quarter note B4 (fingering 3), and a quarter note A4 (fingering 2), all marked with a staccato (*st.*) dynamic. The third measure contains a quarter note G4 (fingering 1), a quarter note F#4 (fingering 2), and a quarter note E4 (fingering 3), all marked with a staccato (*st.*) dynamic. The fourth measure contains a quarter note D4 (fingering 1), a quarter note C#4 (fingering 2), and a quarter note B3 (fingering 3), all marked with a staccato (*st.*) dynamic. The fifth measure contains a quarter note A3 (fingering 1), a quarter note G3 (fingering 2), and a quarter note F#3 (fingering 3), all marked with a staccato (*st.*) dynamic. The sixth measure contains a quarter note E3 (fingering 1), a quarter note D3 (fingering 2), and a quarter note C#3 (fingering 3), all marked with a staccato (*st.*) dynamic. The seventh measure contains a quarter note B2 (fingering 1), a quarter note A2 (fingering 2), and a quarter note G2 (fingering 3), all marked with a staccato (*st.*) dynamic. The eighth measure contains a quarter note F#2 (fingering 1), a quarter note E2 (fingering 2), and a quarter note D2 (fingering 3), all marked with a staccato (*st.*) dynamic. The bottom staff is for bass, featuring a bass clef and a 4/4 time signature. It begins with a half rest followed by a fermata. The first measure contains a quarter note G2 (fingering 1), a quarter note F#2 (fingering 2), and a quarter note E2 (fingering 3), all marked with a forte (*f*) dynamic. The second measure contains a quarter note D2 (fingering 1), a quarter note C#2 (fingering 2), and a quarter note B1 (fingering 3), all marked with a staccato (*st.*) dynamic. The third measure contains a quarter note A1 (fingering 1), a quarter note G2 (fingering 2), and a quarter note F#2 (fingering 3), all marked with a staccato (*st.*) dynamic. The fourth measure contains a quarter note E2 (fingering 1), a quarter note D2 (fingering 2), and a quarter note C#2 (fingering 3), all marked with a staccato (*st.*) dynamic. The fifth measure contains a quarter note B1 (fingering 1), a quarter note A1 (fingering 2), and a quarter note G2 (fingering 3), all marked with a staccato (*st.*) dynamic. The sixth measure contains a quarter note F#1 (fingering 1), a quarter note E2 (fingering 2), and a quarter note D2 (fingering 3), all marked with a staccato (*st.*) dynamic. The seventh measure contains a quarter note C#2 (fingering 1), a quarter note B1 (fingering 2), and a quarter note A1 (fingering 3), all marked with a staccato (*st.*) dynamic. The eighth measure contains a quarter note B1 (fingering 1), a quarter note A1 (fingering 2), and a quarter note G2 (fingering 3), all marked with a staccato (*st.*) dynamic.

*Chord names are implied by bass and reflect basic tonality (next 12 bars only).

The musical score consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including slurs and accents marked "sl.". Below the staff are guitar fretboard diagrams showing fingerings for various chords and intervals, such as 11-14, 14-9, 7-7, 7-9, 11-9, and 11-14.

The second system continues the piece with similar notation and fretboard diagrams, including chords like 11-14, 14-9, 7-7, 7-9, 11-9, and 11-14. The score concludes with a final measure in the treble staff and corresponding fretboard diagrams.

Oh, yeah. Huh. Huh.

Rhy. Fig. 1 (Gtr. I)

let ring ---- 4 sl.

Riff A (Gtr. II)

H H

PM.

E5 H D5 A/C# A5 (and Rhy. Fig. 1)

PM.

(end Riff A)

H H

1st Verse
w/Rhy. Fig. 1 & Riff A

E5 Esus4 D

Walk me down to the wish - ing well, help me find that mir - a - cle.

E5 D5 A/C# A5 E5

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)

Splash that ho - ly wa - ter on me,

Esus4 D E5

drown my faith in tri - i - ty. yeah.

w/Rhy. Fill 1

(Gtr. II tacet)
N.C.(E5) *E5

D5

Oh, — yeah.

Gtr. I

First system of musical notation. It includes a vocal line with lyrics "Oh, — yeah." and guitar parts for Gtr. I and Gtr. II. Gtr. II is marked as tacet. The notation includes various musical symbols such as slurs, accents, and fret numbers (e.g., 7, 10, 14, 17, 19, 21).

sl. *As before (next 4 bars only)

Well,

Second system of musical notation. It includes a vocal line with lyrics "Well," and guitar parts for Gtr. I and Gtr. II. The notation includes various musical symbols such as slurs, accents, and fret numbers (e.g., 10, 14, 17, 19, 21).

2nd Verse

w/Rhy. Fig. 1 & Riff A

E5

Eous4

D

Third system of musical notation. It includes a vocal line with lyrics "lit - tle by lit - tle gon - na get it, I swear. One more piece of the puz - zle I'm there." and guitar parts for Gtr. I and Gtr. II. The notation includes various musical symbols such as slurs, accents, and fret numbers (e.g., 10, 14, 17, 19, 21).

w/Rhy. Fig. 1 & Riff A (both 1st 3 bars only)

E5

D5

A/C# A5

E5

Fourth system of musical notation. It includes a vocal line with lyrics "Yeah. Got - ta get luck - y. got - ta get that done." and guitar parts for Gtr. I and Gtr. II. The notation includes various musical symbols such as slurs, accents, and fret numbers (e.g., 10, 14, 17, 19, 21).

*Fill 1 (Gtr. III)

Full

Full

Full

Full

(Gtr. III out)
(end Fill 1)

Fifth system of musical notation. It includes a vocal line with lyrics "Yeah. Got - ta get luck - y. got - ta get that done." and guitar parts for Gtr. I and Gtr. II. The notation includes various musical symbols such as slurs, accents, and fret numbers (e.g., 10, 14, 17, 19, 21).

*Bkws. gtr. arr. for gtr.

A boxed section of musical notation titled "Rhy. Fill 1 (Gtr. II)". It shows a guitar part with various musical symbols such as slurs, accents, and fret numbers (e.g., 10, 14, 17, 19, 21).

Euse4 D E5 w/Rhy. Fill 2 D5 A/C# E5 (Gtr. II out)

Lit-tle bit of luck nev-er hurt no one, uh. Come on, take me

Gtr. I

sl. sl.

sl. sl.

Chorus A5 N.C. E5 D5/E

down, down, down, down. I'm in a cold

let ring

E5 D5/E E5 N.C.

sweat. Lord, don't let me drown, drown, drown, drown in Moth-er Earth's soul

sl.

P.M. sl.

Rhy. Fill 2 (Gtr. II)

H P

H P

•B5

yet!

The wind is in the trees

[illegible][illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a vocal line and a guitar line. The guitar line features a complex sequence of chords and arpeggios, with some parts circled and labeled "sl" (slide). The vocal line includes lyrics: "let ring - 4 let ring - 4", "Oh, yeah, yeah!", and "yeah, yeah!". The score is in D5 and G5.

Bridge

F5

G5

A5

Un der dark en skies.

Bb5

C5

N.C.(D5)

Bb

C

we'll see the light

N.C.

D5

Bb5

C5

Bb5

C5

Bb5

C5

H P

H P

PM.

PM.

PM.

PM.

N.C.(G)

A5

N.C.

E5

w/Riff A
E5

Yeah!

Rhy. Fig 2

w/flanger

H P P

H P

Esus4 D E5 D5 A/C# A5 (end Rhy. Fig. 2)

w/flangen

3rd Verse
w/Rhy. Fig. 2 & Riff A (both 3 times)

Esus4 D E5 D5 A/C# A5 E5

Bro ken now, — can't help but feel some one cracked the sev enth seal.

Esus4 D

Noth - ing sac - red, noth - ing left un - turned, When

Esus4 D E5

noth - ing's sim - ple, then noth - ing's learned, — uh

D5 A/C# A5 E5

So take me down — to the vir gin spring,

Esus4 D w/tilt 1 E5 D5 A/C# A5

wash a - way — my suf - fer - ing. — Oh.

w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)

Esus4 D E5

Splash that ho - ly wa - ter on me, wash my eyes — so I can see

Fill 2 (Gtr. III)

w/Rhy. Fill 1 D5 (Gtr II out) Chorus A/C# E5 A5 N.C.

Com^e on, take me down, down, down, down. I'm in a cold

Gtr 1

E5 D5/E E5 D5/E B N.C.

sweat. Yeah! Don't let me down, down, down,

PM. 1 sl.

E5 D5/E E5 D5/E

down in Moth-er Earth's soul, not yet. Lord, I think I've

PM 1 sl.

A5 N.C.

found, found, found, found, found my moth-er lode

*B5

Hey!

Rhy. Fig 3

sl.

sl.

sl.

Oh, ——— yeah.

sl.

sl.

let ring ———

let ring ———

let ring ———

let ring ———

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

A5

Lord, — Lord, Lord, Lord, Lord, Lord, Lord —

(end Rhy. Fig. 3)

sl.

sl.

let ring —

let ring —

let ring —

let ring —

sl.

sl.

sl.

sl.

[illegible]

down, down, down, Take me

down, down, down, down, down, down

Take me.

Fade out

CAN'T STOP LOVIN' YOU

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Moderately $\text{♩} = 124$

Intro

Asus4

A

Asus2

A

Gtr II

Asus4

A

Asus2

(Vocat.) Hah!

dist. tone
slight vib.

f *A.H.

*Artificial harmonics achieved by lightly touching str.
w/R.H. index finger at fret indicated parentheses and plucking
w/pick (held between thumb and middle finger)

Gtr. I

Rhy Fig 1

f clean tone

let ring...

Bva

A

Asus4/F#m C A/F#

Asus2/F#

N.C. A/F#

Full

slight vib

Full

grad. release

(10(22))

10(22)

9(21)

10(22)

10(22)

10(22)

9(21)

let ring

let ring

let ring

let ring

*Fret all F#s (@ 2fr.) w/thumb (throughout).

D5 8va A/D E Esus4 E Asus4 A Asus2 A5

slight vib.

Full

Full grad. release

10(22) 10(22) 10(22) 10(22) 9(21) 10(22)

(end Rhy. Fig 1)

PM.

let ring

1st Verse Asus4

A

There's a time and place... for ev 'ry-thing. for ev

8va

dim.

10(22)

Rhy. Fig. 2

PM.

PM

let ring

10

Asus4/F# N.C. A/F# N.C. Asus2/F# N.C. A/F# Dsus2 A/D E

'ry - one.. We can push with all our might..

PM. PM. PM.

let ring

E6sus4 E N.C. A7sus4 N.C. A A7sus2 N.C. A

but noth - in's gon - na come... Oh, no, noth in's

PM. PM. PM. PM. let ring.

A7sus4/F# N.C. A/F# N.C. A7sus2/F# N.C. A/F# D7sus2 A/D E

gon - na change... And if I ask you not to try...

(end Rhy. Fig. 2)

PM. PM.

pick slide steady gliss.
Gtr. II

oh, could you let it be? I wan - na

let ring. let ring. let ring.

sl. sl.

Pre-chorus I
D3

*pick slide
steady gliss*

Bm

hold_____ you and say_____ we can't throw this a.l a - way

let ring

let ring

*pick slide
steady gliss.*

G5

*pick slide
steady gliss.*

Tell me you won't_____ go. you won't_____ go. Do you

slight P.M.

let ring.

slight P.M.

P.M.

E5

*steady gliss.
sl*

*pick slide
steady gliss*

have to hear me say_____ I can't stop

let ring

Chorus
w/*Rhy. Fig. 1

A5

F#5

**Bkgd. Voc. Fig. 1



lov - in' you. —
(Ooh.)

And no mat - ter what I say or do. —
Ooh.

*Play all Rhy. Figs. w/slight variations when recalled (throughout)
**Refers to cut-size notes only.



a you know
Ooh.

my heart is true (Ooh) I can't stop lov - in' you. —
Ooh.)

open

B

(cont. in notation) 2nd Verse
w/Rhy. Fig. 2

(end Bkgd. Voc. Fig. 1) Asus4

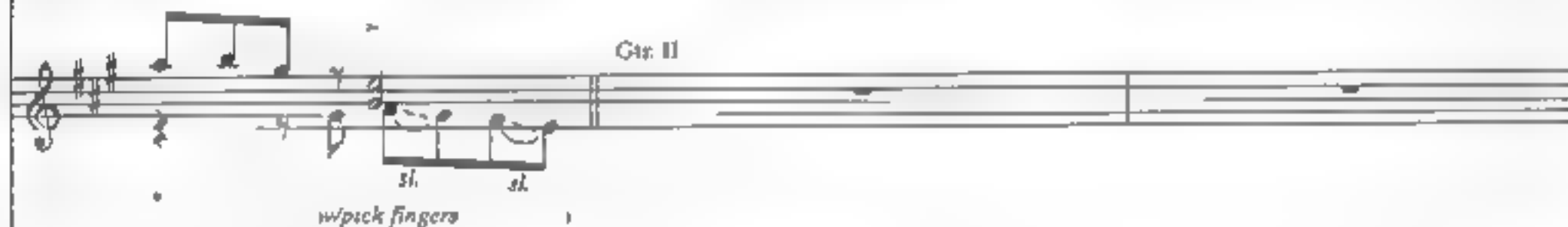
A

N.C. (Asus2)

A

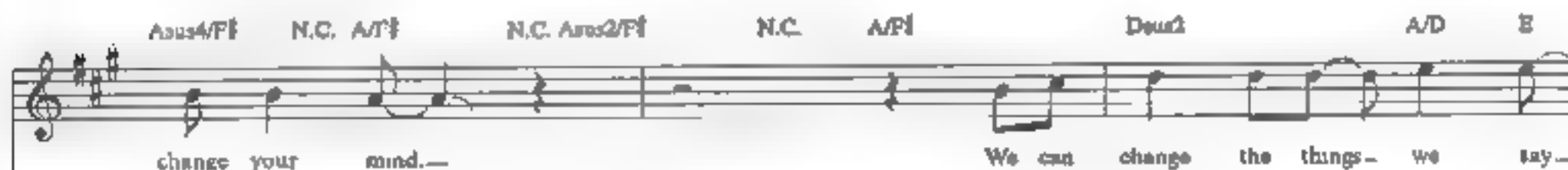


You can change your friends, — your place in life. You can



w/pick fingers

*Pluck str. w/R.H. finger.



change your mind. —

We can change the things — we say —

*A.H.

**8va



*A.H.

2(14)

2(14)

2(9)

2(7)

2(6)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

2(5)

A.H. pitches: E
*As before

**8va refers to harmonics only

Esus4 E N.C. Asus4 N.C. A Asus2 N.C. A

and do an - y - time. Oh, no, but I

*A.H. Full Full Full

*A.H. Full Full Full

0(24) 0(24) 0(24) 10(22) 9(24) 9(24)

*as before

Asus4/F# N.C. A/F# N.C. Asus2/F# N.C. A/F# Dsus2 A/D E

think you'll find that when you look in - side - your heart, -

But (4 str II tacet)

dim.

0(24) 0(24) 0(24)

B5

Bass2 Gtr 1 II

pick slide steady gliss.

oh, ba by, I'll be there. Yeah!

Gtr. 1

let ring. let ring.

0 0 1 2 2 0

2 2 2 4 2

2 2 2 2 2 2

2 2 2 2 2 2

5 5 5 5

Pre-chorus II
C5

*pick slide
steady gliss.*

A5

*pick slide
steady gliss.*

Hold on! I'm hold on

let ring

slight PM.

F5

*pick slide
steady gliss.*

Ba - by, just come on, come on, come on. I just

slight PM

E5

④ 12th
E

sl.

slight PM.

sl.

wan - na hear you say... I can't stop

let ring

slight PM.

Chorus
w/ Rhy. Fig 1 (1st 6 bars only)
w/ Bkgd. Voc Fig 1

Gtr II A5 F#5

ov - in' you — And no mat - ter what you say or do —

D5 E5

you know — my heart — is true Oh — I can't stop

A5 Bridge I Bm

ov in you — Oh, — so I'm twist ed — and tied —

Gtr I

Full **1/2 Full

hold bend Full **1/2 Full

*Play only lowest note of chord when PM is indicated (throughout)
**Release bend 1/2 step only.

E5 4th Cl A5

PM PM

And all I re - mem - ber was

sl. let ring

sl. let ring

Dadd4/A

C/G

(17) (17) (10) 17 15 17 15 14 16 14 13 11 12

*Gradually increase width of vib.

let ring

let ring

(9) 3 6 3

Dadd4/A

Arpeg2

sl. H P P H P sl. H

sl. rake

(10) 10 10 12 10 9 10 9 10 10 10 12 12

sl. 11 P P H P sl. H

sl.

let ring

let ring

(9) 3 6 3

N.C.

(10) (10)

*Use git.'s vol. knob.

sl. sl. P

P.M.

(9) 3 6 3

Bridge II
w/Bkgd. Voc. Fig. 2

And when it's over, I know how it's

let ring

let ring

let ring

let ring

let ring

*Chords implied by gtr. & bass (next 4 bars only).

gon - na be. And true love will nev - er die, oh, not

let ring

let ring

let ring

let ring

*L.H. fingering

fade a way. And I can't stop

pick slide steady gliss.

Bkgd. Voc. Fig. 2

Ah

Ah

Chorus
w/Rhy. Fig. 1 (1st 6 bars only) (2 times)
w/Bkgd. Voc. Fig. 1 (1st 7 bars only)

A5 F#5

lov - in' you. And no mat - ter what you say or do,

D5 E5

you know my heart is true. Oh, I can't stop

A5 F#5

w/Bkgd. Voc. Fig. 1 (bars 2-7 only)

lov n you And I know what I got to do

D5 E5

Hey, Ray, what ya said is true. Oh, I can't stop

A5 F#5

w/Rhy. Fig. 1 (1st 5 bars only) w/Bkgd. Voc. Fig. 1 (bars 2-7 only)

lov - in' you Oh, no

D5 F#5

w/Rhy. Fig. 1 (1st 5 bars only)

Oh,

A5

Can't stop lov in' you

1st ring

Can't stop lov in' you

DON'T TELL ME (WHAT LOVE CAN DO)

Words and Music by
Michael Anthony, Sammy Hagar
Alex Van Halen and Edward Van Halen

Drop-D tuning
④ = D



Moderate Rock $\text{♩} = 112$

Intro

N.C.(F#5) (D5) (E5) (D5) (E5)

It's o - kay, -

Riff A (Otr. I) (end Riff A)

f PM.

1st Verse
w/Riff A (4 times)
N.C.(F#5)

(D5) (E5) (F#5) (D5) (E5)

I'll do what I want if I choose - I can take -

(D5) (E5) (F#5) (D5) (E5)

the fall. — There's a choice — It's my des - ti - ny — in my hands. —

(F#5) (D5) (E5) (F#5)

Yeah, it's up to me. — I can drive. — I can

Rhy. Fig. 1 (Otr. I)

D5 F15 D5 A5 E5

shout a gun in the streets, score me some her a in I can jump.

Harm. 1 (8va) Harm. (8va)

PM PM

Harm. 2 Harm. 1

*T = thumb

F15 D5 Flu

be the sac - ri - fice, bear the cross — just like Jo

Harm (8va)

Harm

Esus4 Chorus D5 N.C.

*Bkgd. Voc. Fig. 1

sus Christ And. I don't wan na hear what

(Ah.)

(end Ruy. Fig. 2)

T

H P P

H P P

*Refers to cnc notes only

A5

w/Bkgd. Voc Fig. 1
D5

(end Bkgd. Voc Fig. 1)

love can do. No. 1

let ring let ring

A 11.
Harm T T T T T T

Harm. A 11.
T T T T T T

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

(12) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14) 2(14)

N.C.

A5

Asus2

an't gon na tell you what's right— for you. Is it right

H P sl. 3

3 H P sl. ruke

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

2nd Verse

N.C.(F#m)

Dadd2

N.C.

(F#m)

Dadd2

In take the eas - y way!— (I love your eyes,— get on your

PM. let ring PM.

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

(4) 2 2 2 2 2 2 2 2

N.C.

(F#m)

Dadd2

N.C.

knees and pray. Now you're saved. by a high er voice Giv m' up,

let ring PM. let ring

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

(4) 2 2 2 2 2 2 2 2

(F1m) Dadd2 N.C. w/"Rhy. Fig. 1 P1m

giv - in' up, giv - in' up your choice If I'm wrong, then I will

let ring

*w/slight variations

D5 F15 D5 A5 E5

pay for it. If I'm right, yeah, you're gon - na hear a - bout it. But I've tried,

F15 D5 F1m

Yeah I've tried, for it. I tried, I tried till I'm

Gtr II *sl.* pick slide steady gliss. (cont in notation) Chorus w/Bkgd. Voc. Fig. 1 (2 times) D5 N.C.

but - is fied, And I I'm tried of hear - in what

Gtr II *sl.* *sl.* *sl.*

7 11 11 14 14 19 19
5 5 9 12 12 17 17

sl. *sl.* *sl.*

Gtr I H P P H P P

3

9 2 2 2 9

A5 NC D5
 love — can do. And I ———

A II ———
 T T T I

A II
 T T T

24 2(14) 2(14) 2(9) 2(9) 7
 19 0 0 (0) 5 5

A II pitch I
 Full

temp. harm. Full PM

NC A5 NC

didn't run - he tell you what's right — for you — I've seen the

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

II P *sl.* *flarm. *sl.*

II P *sl.* trem. pick *flarm.

(0) 2 0 (0) 7

sl.

*While continuing to trem. pick, slide L.H. finger lightly over 5th str. towards nut, thereby creating random harmonics.

Bridge
Baux2

A5

dam age done,

down... with the shot gun.

(10)
(14)

(10)
(14)

st

st

H P

let ring

let ring.

Cfm

Don't stop the set tin san on my k ng - dom come.

A H
(8va)

A H

A.H. pitch: E

PM

let ring.

*While tapping w/R H finger, control bend w/L H. Tap w/R H index and hold pick between R H middle finger and thumb to facilitate picking E (♯) open after tap.

(ES) (F#) D5

Full Full Full P 1 7 1 1

trem bar vib bar trem. bar

Full Full Full P 1 7 1 1

17 14 17 14 17 14 15 14

*Depress bar before striking note.

*Depress bar before striking note.

musical score for "The Wind" by Benjamin Britten, featuring a guitar and voice. The score includes a guitar part with fret numbers and a vocal line with lyrics. The guitar part is in G major and 4/4 time. The vocal line is in G major and 4/4 time. The score includes a guitar part with fret numbers and a vocal line with lyrics. The guitar part is in G major and 4/4 time. The vocal line is in G major and 4/4 time.

and he silently
begins to sing

The image shows a musical score for a piece titled "The Wind" by John Williams. The score is written for a piano and a rake. The piano part is divided into three sections labeled (E5), (F5), and (D5). The (E5) section starts with a wavy line indicating a tremolo, followed by a series of notes with a "Pull" instruction. The (F5) section features a series of notes with a "Full" instruction. The (D5) section includes a triplet of notes with a "Full" instruction and a "rake" instruction. The rake part is written on a single staff with rhythmic notation, including a "rake" instruction. A note at the bottom of the rake part states: "3rd str. silently bent w/2nd str." The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

*3rd sig. silently bent w/2nd sig.

Chorus
w/ Bkgd. Voc Fig 1 (4 times)

D5

N.C.

(A5)

don't want to hear what love can do.

7 7 7 11 11 14 14 19 19 21 21
5 5 5 9 9 12 12 17 17 19 19

sl. sl. sl. sl.

H P P

H P P

Area 2

D5

N.C.

No.

I can't tell you what's

steady glass

pick slide

(21) 7 7 7 11 11 14 14 16 16 14
(19) 5 5 5 9 9 12 12 14 14 12

sl. sl. sl.

H P P

H P P

A3 D5

right for you Oh I I

flarm. *sl*

* trem. pick

flarm.

* as before *sl*

steady gliss.

pick slide

N.C. A3

— tell you what love can do — No, I

sl. *sl.* *sl.* *sl.*

A H (Rva) T

A H T T T

2(11) 2(9) 2(7)

sl. *sl.* *sl.* *sl.*

A.H pitches C E

H P P

H P P

D5

N.C.

(A5)

A

I, ——— I can't say, — but your time is through —

sl *sl* *sl* *sl*

7 5 11 11 14 14 16 16 14 14 14 19 18

5 8 8 12 12 14 12 12 14 17 18

sl *sl* *sl* *sl*

H P *sl* H P *sl*

Bridge
Bsm2

N.C.

I've seen the dam - age done. — Oh Lord, — I've heard the

(cont. in slashes)

sl *sl*

18 14 10 10 10 16 6 7

16 12 14 14 14 14 14 4 5

sl *sl*

let ring

shot - gun. I fought the set - tin' sun - on my

let ring

king - dom come Oh!

let ring

PM

Guitar solo II

*N.C. (F15) (D5) Full 1/2 Full (E5) (F15) Full (D5)

vib lower note only let ring

Full Full Full Full Full Full Full Full Full Full

*Chords implied by bass till Outro.

*Release bend 1/2 step only.

(A5) (E5) (F15) (D5) E5 Full

vib. lower note only

Full Full Full Full Full Full Full Full Full Full

hold bend

(E5) (F#5) (D5) E5

*1/2 Full

*1/2 Full

*Release bend 1/2 step only.

(F#5) (D5) (A5) (E5) Outro F#5

Don't tell me what love can do, uh

Rhy. Fig. 2

A.H. (15ma) 1/2 (15ma)

A.H. 1/2 A.H.

A.H. push B

D5 D5 N.C.

Hey, hey, hey

Harm. (8va)

(end Rhy. Fig. 2)

Harm.

PM.

*w/Rhy. Fig. 2 (til' end)

F#5 D5 F#5 D5 N.C.

Uhl

*w/slight variations

Begin fade

F#5 D5 F#5 D5 N.C.

love can do. Al - right. Hey, hey, hey.

Fade out

Don't tell me what love can do.

BALUCHITHERIUM

Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slowly ↓ = 86

N.C.
(cymbal)

•Gtr 1

• (D) (E)

(D) (E)

Gtr I

Bass

f **trem. bar** **trem. bar** **slight vto**

Drop D: capo (6) = D **Chords unhook by bass (next 3 bars only)**

*Drop D-tuning' (6) = D

* (Crash implied by base {next 2 bases only})

Н Н

[illegible]

*Execute bend w/L.H. middle finger and bend stg. towards floor.
At beat 3 1/4, hammer on at 5th fr. w/L.H. ring finger while stg. is still bent

The image shows a musical score for guitar, consisting of a treble staff and a bass staff. The treble staff is in the key of D major (two sharps: F# and C#) and 2/4 time. It features a melody with slurs, accents, and a tremolo bar. The bass staff is in the key of D major (one sharp: F#) and 2/4 time, with a tremolo bar and a 7th fret marker. The score is divided into two measures, each with a (D) and (E) chord indication above the treble staff.

Measure 1:

- Treble Staff:** Starts with a (D) chord, followed by a slur over a quarter note D4 and an eighth note E4. This is followed by a slur over a quarter note F#4 and an eighth note G4. The measure ends with a slur over a quarter note A4 and an eighth note B4.
- Bass Staff:** Starts with a (D) chord, followed by a slur over a quarter note D3 and an eighth note E3. This is followed by a slur over a quarter note F#3 and an eighth note G3. The measure ends with a slur over a quarter note A3 and an eighth note B3.

Measure 2:

- Treble Staff:** Starts with a (D) chord, followed by a slur over a quarter note D4 and an eighth note E4. This is followed by a slur over a quarter note F#4 and an eighth note G4. The measure ends with a slur over a quarter note A4 and an eighth note B4.
- Bass Staff:** Starts with a (D) chord, followed by a slur over a quarter note D3 and an eighth note E3. This is followed by a slur over a quarter note F#3 and an eighth note G3. The measure ends with a slur over a quarter note A3 and an eighth note B3.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 5/10. The score is divided into two systems, each with measures labeled (D) and (E). The first system includes dynamic markings such as *Full*, *P*, *sf*, and *from bar*. The second system includes markings like **Full*, *P*, *sl*, and *1/2*. The bottom staff contains numerical sequences: (7), (4), (4), and (0).

*Dead w/middle finger as before.

*N.C.(D) (E) (D) (E)

Harm. Full

PM. Harm. sl. H P RM. H P P Full semi-harm

*C chords implied by gtr.

H P H P P H

*For next 5 bars only all vib.'s are slight.

(D) (E) (D) (E)

PM PM. sl. H H P semi-harm. sl. semi-harm. II

sl. H P sl. H

(D) (E) (D) (E)

sl. H P P.M. H P P Full H

sl. H P P H P P Full H

(D) (E) (D) (Acf) B5

*Gtr II

sl. sl.

*Standard tuning

sl. sl.

(Gtr. I)

sl. H P H

sl. H P H

Csus2 G5 D5 Asus2 Csus2 D5

1 1/2
trem bar
1 1/2

sl *sl* *sl* *sl* *sl* *sl*

slight vib.

12 14 11 9 12 14 14 11 9 11

10 9 7 9 10 12 9 8 7 7

Rhy Fig. 1

sl *sl* *sl* *sl* *sl* *sl*

H H

Csus2 G5 D5 A5 Harm. (8va) NC

pull *pull* *semi-harm.* *Harm.*

12 11 12 11 12 12 5 6

10 9 10 9 7 7 7 7

Harm (8va) H

sl

Harm.

7 5 4 3 2 2 0 2

Csus2 G5 D5 Asus2 Csus2 D5

1 1/2 *1 1/2* *PM.* *sl* *sl* *Full*

P H P *P H P* *sl* *sl* *Full*

12 11 (11) (11) 9 11 9 9 11 12 14 15 15

10 9 9 9 9 9 9 9 9 9 9 9 9

*For next 2 bars only, all vib.'s are slight.

PM. *let ring*

9 9 9 9 9 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9 9 9 9 9 9

NC D5 E5 P5

1/2 Full Full Full P

vib. lower note only PM: 4

1/2 Full Full Pull P

(10) 12 12 12 12 12 (12) 10

7 9 (9) 7 9 10

(end Rhy. Fig. 2)

PM: 4

(7) 5 4 0 5 5 (5) 6 6

G5 NC A5 NC

*A.H. (8va) Full

Full T Pull T T

(Gtr II out)

semi-harm.

Full T Pull T T

(10) 10 10 10 (10) 2 2 (9) (2(9)) 2(7) 2(6) 2(6)

A.H. pitches E C1

*Artificial harmonics achieved by lightly tapping strg. w/R.H. finger at fret indicated in parentheses

sl. H H

sl. 11 11

(6) (5) 6 6 6 5 7 7 10 7 7 x 10 x 9 (10) (9) 9 9

*Chords implied by bass (next 8 bars only).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line, featuring various musical notations including slurs, ties, and dynamic markings such as 'sl.' (sforzando) and 'p' (piano). The second system continues the melody, also in a single line, with similar notations and a 'trem. bar' (tremolo bar) marking. The score is set against a background of a stylized rose tree illustration.

w/Rhy Fig 1
 Csus2 G5 D5 Asus2 Csus2 D5 Csus2 G5 D5 A5
 Gtr. II 1/2
 H sl H P H H G5 1/2 D5 H P
 semi-harm.
 12 11 11 8 9 11 12 14 11 (11) 12 11 9 11 12 11 11 11 9 (9) 11 9

Cuis2 D5

*Release bend 1/2 step only.

N.C

A musical score for guitar solo, featuring two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains melodic lines with various ornaments like vibrato and tremolo, and dynamic markings such as "Pull" and "Full". The bottom staff is in bass clef and shows fret numbers (7, 9, 10, 12, 14, 16) corresponding to the notes on the top staff. There are also some numerical annotations like "(9)", "(10)", and "(10)/12". Above the staves, there are labels: "Gtr II", "vib lower note only", "P.M.", and "Pull". At the very top, there are small notes: "*slight variations" and "**standard tuning".

Hamm

D5 8va EVD AS N.C

Full Full 1/2 Full Full

PM.

(20) 10 19 19 21 22 22 (22) 24 24 24 24 (24)

Full Pull 1/2 Full Pull

PM

(12) 7 9 10 10 (10) 12 12 12 12 12 (12) (12) 10

D5 8va EVD D N.C

Full 1/2 1/2

vib lower note only PM. PM.

Full 1/2 1/2

(21) 19 19 21 19 22 (22) 24 (24) 22 24 24 24 (24) 22

Full 1/2 1/2

vib lower note only PM. PM.

Full 1/2 1/2

(10) 7 9 7 9 7 10 (10) 12 (12) 10 12 12 12 (12) 10

w/Fil 1 (Gtr. I tacet)

Harm.

slight vib w/bar

trem. bar

Harm.

Harm. (15ma)

vib w/bar

Harm

*Bar at normal position.

P

P

Fill (Gtr III)

slack

trem. bar

slack

1 1/2

1 1/2

*Depress bar before striking note.

**Bar at normal position.

w/*gtr effects ad hb (Gtrs. I, II & III)

N.C

Gtr. IV

PM

PM.

PM.

sl.

sl.

sl.

sl.

5 7 7 6 7 6 7 5 7 7 5 7 7

sl.

sl.

*Tl. end

CS

D5

N.C.

A5

PM.

PM.

sl.

sl.

sl.

sl.

5 5 7 7 6 7 5 0 0 5 5 7 7 6 7 5 0 0

sl.

sl.

H

H

N.C.

CS

N.C.

Gtr. 4

G

PM.

PM.

sl.

sl.

sl.

sl.

5 5 7 7 6 7 5 0 0 5 5 7 7 6 7 5 0 0

sl.

sl.

N.C.

A5

N.C.

CS

PM.

PM.

sl.

sl.

sl.

sl.

5 5 7 7 6 7 5 0 0 5 5 7 7 6 7 5 0 0

sl.

sl.

N.C.

CS

D5

N.C.

A5

PM.

PM.

sl.

sl.

sl.

sl.

5 5 7 7 6 7 5 0 0 5 5 7 7 6 7 5 0 0

sl.

sl.

NC C#5 Harm. 1 N.C. A5

let ring let ring let ring

sl. Harm. PM. PM. PM.

5 5 5 5 0 5 5 12 12 14

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part includes a "Harm." (harmonic) section and a "Begin fade" section. The bass part includes a "Harm." section and a "Begin fade" section. The second system shows the guitar part (treble clef) and the bass part (bass clef) continuing the melody. The guitar part includes a "Harm." section and a "Begin fade" section. The bass part includes a "Harm." section and a "Begin fade" section.

The musical score for "The Ringer" by The Beatles is presented in two staves. The top staff is for guitar, and the bottom staff is for bass. The guitar staff includes various musical notations such as chords (N.C., G5, N.C., A5), slurs, and fingerings (1, 3, 1, 7). The bass staff includes a performance tip: "*Played behind the beat" and a slur. The score is divided into two measures by a double bar line.

N.C. G5 N.C. Harm. PM. Harm.

sl. sl.

1 2 3 4 5 6 7 8 9 10 11 12

1 A5

G5

Harm

1

sl

ter ring

1

PM.

PM.

sl

Harm.

12

12

7

Fade out

AMSTERDAM

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Drop D tuning
⑤ = D

Moderately slow Rock $J = 87$

Intro N.C. (E) (D)

(Spoken, Light 'em up! Uh!

Qtr. I *mf* A.H. (8va) pick scrapes A.H. A.H. pitch Cl

(E) (D) (E)

Oh, yeah

pick scrapes A.H. (8va) H P A.H. H P

A.H. pitch: D

(D) (E)

sf. H P H P

(5) (3) (5) (3)

sf.

(D)

A5

Yeah!

NC

1st Verse

I Look - ing good through the win - dow.

D5

E5

shin - n red and blue light

yeah

AH
(15ma)

AH pitches. A \sharp B \flat

D5

N.C

A5

N.C

A5



A lit - tie thick in the bot - tom,

but still look in' ali

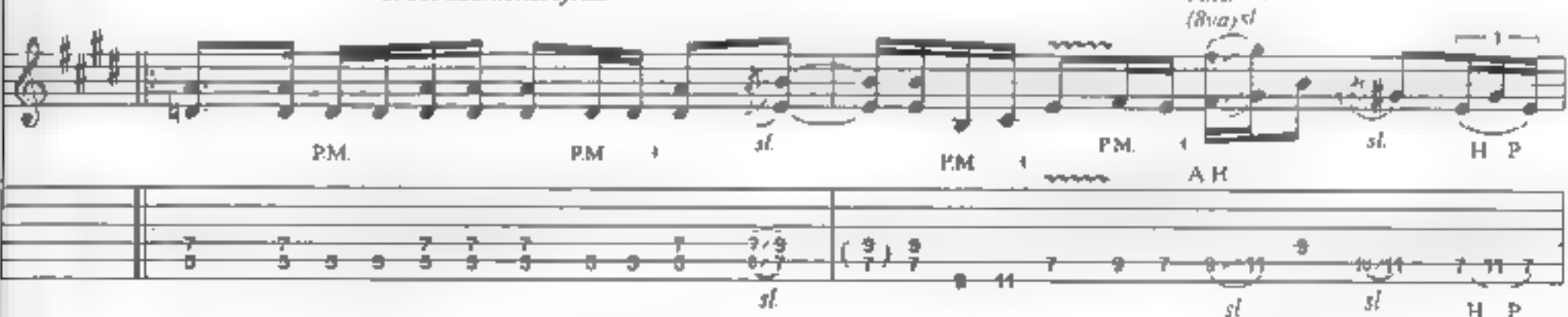


right, yeah.

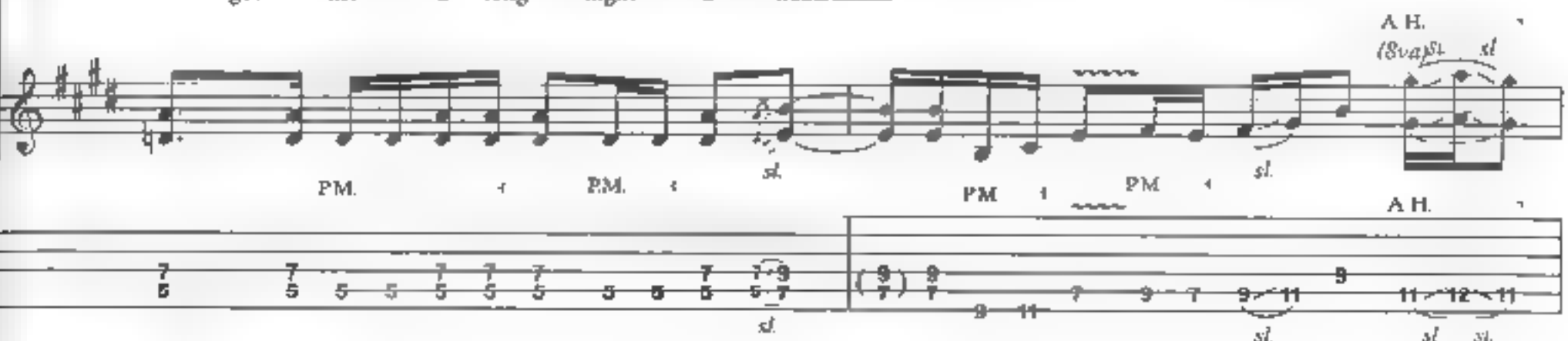
2nd, 3rd Verses
D5

2. Got a pock - et full - a moon - ey, uh,

3. See additional lyrics



got me a long night a head.



2nd time substitute Rhy. Fill 2

D5 D A5

Quick stop by the bull - dog, score me some Pan - a ma —

*Harm (8vu)
PM. 1 PM. 1 sl. b. sl.

*Harm.
*Harm. is played 1st time only

Chorus 1st time substitute Rhy. Fill 1

*F#m7

N.C.(D5) G5 A5 N.C.(E)

Red, yeah (Oh, Wham wham bam bam. oh, Am set - Jam, —

Rhy. Fig. 1

PM. 1 PM. 1

*During choruses & Outros, chord accents implied by guitar & bass parts.

(D) (B/D) A5 F#m7 N.C.(E)

stone you like noth - ing else — can. —

Yeah yeah. (end Rhy. Fig. 1) Rhy. Fig. 1A

*A.H. (8vu)
*A.H.
PM. 1 PM. 1

A.H. pitch. B
*A.H. is played 2nd time & when Rhy. Fig. is recalled only.

Rhy. Fill 1 (Gtr. 1)

PM. 1 PM. 1

Rhy. Fill 2 (Gtr. 1)

PM.

(D) (E/D) A5 F#m7 N.C.(E)

1 Woo, hot damn, roll an Am - ster - dam -
 2 Yeah, yeah, yeah, come on now,)

Yeah, yeah, yeah, (end Rhy. Fig. 1A)

*A.H. (8va)
 *A.H.
 PM. PM.

A.H. pitch: G

*2nd time & when Rhy. Fig. is recalled
 A.H. pitch is varied ad lib.

(D) (E/D) A5 F#m7 N.C.

Yeah, yeah, yeah, if she can't, then noth ing else can —

*A.H. (8va)
 *A.H.
 PM.

A.H. pitch: B

*2nd time A.H. pitch is varied ad lib.

let ring let ring let ring let ring

sl. sl. sl. sl. H P

sl. sl. sl. sl. H P

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' above it. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second system continues the melody on a single staff, with lyrics 'The Rose Tree' above it. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The score includes various musical notations such as slurs, ties, and dynamic markings like 'Full' and 'P'.

Musical score system 1. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and slurs. Above the staff, there are annotations: "P" with a slur, "A.H. 1/2 (15ma)" with a slur, and "PM". Below the staff, there are fret numbers: 15, 14, 12, 14, 12, 12, 14, 14, 13, 12, 10, 12, 10, 11, 14, 14. There are also slurs and "sl." markings.

Musical score system 2. The top staff continues the melodic line. Annotations include "A.H. 1/2 (15ma)", "1/2", "A.H. (15ma)", "1/2", "A.H. (15ma)", and "PM". Below the staff, there are fret numbers: 5, 2, 4, 2, 4, 0, 5, 2, 6, 2, 1, 2, 2, 2, 4, 2, 2, 0, 2, 0, 2, 0, 2, 0. There are also slurs and "sl." markings.

Musical score system 3. The top staff is a treble clef with a key signature of two sharps. It contains a melodic line with various ornaments and slurs. Above the staff, there are annotations: "Oh.", "Fm", and "D". Below the staff, there are fret numbers: 12, 12, 7, 7. There are also slurs and "sl." markings.

Musical score system 4. The top staff is a treble clef with a key signature of two sharps. It contains a melodic line with various ornaments and slurs. Above the staff, there are annotations: "Gtr. II", "1/2", "Harm. (8va)", and "1". Below the staff, there are fret numbers: 6, 2, 6, 2, 4, 2, 4, 0. There are also slurs and "sl." markings.

Musical score system 5. The top staff is a treble clef with a key signature of two sharps. It contains a melodic line with various ornaments and slurs. Above the staff, there are annotations: "Gtr. I", "1/2", "trem bar", and "1". Below the staff, there are fret numbers: 6, 2, 6, 2, 4, 2, 4, 0. There are also slurs and "sl." markings.

(D)

(E)

(D)

Gtr 1

A H
(8va)

pick scrapes

A H

A.H. pitch. Cl

A5

N.C

(O),

PM

Chorus
w/Rhy. Fig. 1
F#m7

N.C.(E)

(D)

(E/D)

A5

Wham bam,
wham bam.
w/Rhy. Fig. 1A (7 times)
F#m7

oh. Am - ster - dam —

Yeah, yeah, yeah. —

N.C.(E)

(D)

(E/D)

A5

will stone you like noth - ing else — can. —

Yeah, yeah, Yeah, —
Yeah, yeah, yeah —

F#m7

N.C.(E)

(D)

(E/D)

A5

hot damn, uh, toll an Am - ster - dam —

Yeah, yeah, yeah, —

F#m7

N.C.(E)

(D)

(E/D)

A5

If she can't then no one else — can.

Yeah, yeah Woo, —
yeah yeah

F#m7 N.C.(E) (D) (E/D) A5

wham bam, oh, Am - ster - dam, Yeah, yeah, yeah

Wham bam.

F#m7 N.C.(E) (D) (E/D) A5

don't have to wor - ry 'bout the man. Yeah, yeah, yeah

F#m7 N.C.(E) (D) (E/D) A5

hot damn, uh, burn an Am - ster - dam. yeah, Yeah, yeah yeah

F#m7 N.C.(E) (D) (E/D) A5

stone me like noth - ing else can. Yeah yeah, yeah

Gtr. II

A.H. (15ma) A.H.

sl. A.H. pitch G A.H. pitch E

Outro
w/Rhy. Fig. 1A (till end)
F#m7

N.C.(E) (D) (E/D) A5

Full Full Full 1/2 P A.H. Full (15ma) A.H. Full PM.

A.H. pitch: E

Film?

51

N.C.(2)

dream boy

N.C.(E)

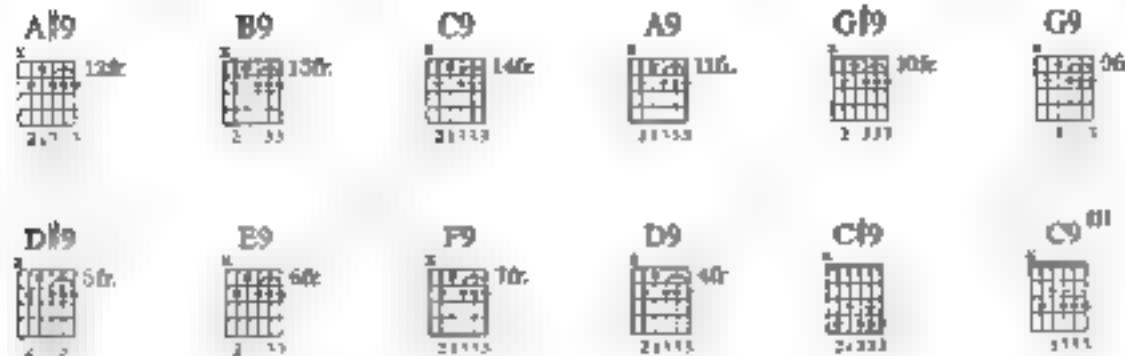
Pads out
AS

Additional Lyrics

3. Caught a plane outta Moscow.
Spent one cold night in Bertin, yeah.
It's a long hard way,
But I'm a-coming back again, yeah. (To Chorus)

BIG FAT MONEY

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Fast Rock $\text{♩} = 206$

Intro

N.C.

w/Drums & talking



A7

A7



Gtr. I

PM
mf



A7



*Depress bar before striking note

③ str D

Hey. it must be good for some thing. ————— yeah.

PM

Conce on, pay the ren,

Ev 'ry bod y wants some. ev 'ry - bod - y wants big mon - ey.

55fr.
D

sl. p sl. P.M.

sl. sl. P sl.

⑥ Str.
A

mon - ey

sf

P.M.

1

P.M.

1

rake

P

sf

P

NI (G5) D/F#

That's what I want,

N.C (A7)

2nd Verse
w/ Rhy Fig 1
65ft.

Too much temp - ta - tion, e - nough to kill a gen - er - a - tion Space - sta - tion, star - va - tion,

77

on my back — but it ain't — my mon key, no.

Full Full 1/2 P.M. ...

P r

Oh yeah, gim - me some of that big. big

sl. sl. P

P.M. ... P.M. ...

sl. sl. sl. sl.

P

mon - ey. That's what I

sl. PM. PM. take P

sl. P P

N.C. (G5) D/F#

want, big, fat

P P

P

N.C (A7) E7|9

mon - ey, yeah.

Guitar solo

② 30. A7 A9 B9 A9 B9

Gtr. I

(Big. big mon - ey.)

*Gtr. IV

Gtr. IV

(Gtr. I cont. in slashes)

Gtr. I

*w/clean tone.

C9 A9 B9 A9 B9 C9

Full Full

Full Full

A \flat 9 B9 A \flat 9 B9 C9 A \flat 9 B9
 1/2 Full 1/2 Full P sl. 3

A \flat 9 A9 G \flat 9 G9 D \flat 9 E9 D \flat 9 E9
 sl. Full sl. Full Full Full

F9 D \flat 9 E9 D \flat 9 E9 F9
 Full

D \flat 9 E9 D \flat 9 E9 F9 D \flat 9 E9
 Full Full

D#9 D9 C#9 C9^{III}

3

Full

(Dist. L)
 Smoke this, eat that, - my ol' la dy's got - tin' fat. High rise, high rent, be -

(Gtr. III out)

(cont in notation) N.C.
 fore it's earned it's al. been spent. Who's it gon na come from? Who's it gon - na go to?

Gtr. I

1

Full

I ain't beat en but I'm be ing eat en by

T P H # H H H H Full

17 13 18 14 19 15 20 16 14 (14) 2 2

H H H H P

w/Rhy. Fig. 1

⑤5th

A

mon - ey, oh yeah.

PM. 1 PM. 1 PM. 1 Full

1 2 Full

Fig. big mon ey. Went

Full Full P PM. 1 PM PM

P

Just gim me, gim - me, gim me gim me. gim me

1/2 Full Full Full 1/2 PM. 1

1/2 Full Full 1/2 P

some of that big

PM 1 PM

Full 1/2 P

Full 1/2 P

ay all right

1/2 PM 1 PM PM 1/4 P

NC (G5) D/F#

That's all I want

NC (A7) E7#9

1/2 P

1/2 P

w/Rhy. Fig. 1
 w/Bkgd. Voc. Fig. 1
 ⑥5fr
 A


Well, all right!

sl P
 sl PM..... PM.....
 P sl

The musical score is for the song "On Monday" by J. S. Gershwin. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "moderato". The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The vocal melody starts with a half note "On" followed by a quarter note "big," and then a half note "big". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal melody with a half note "mon" and a quarter note "cy". The piano accompaniment includes a section with a "P" (piano) dynamic and a "sl." (slur) marking. The score is labeled "w/BkgJ. Vol. Fg. 1" in the top right corner.

The musical score for "Gimme Gimme" is presented in three staves. The top staff is the vocal line in treble clef, key of D major (two sharps), and 4/4 time. It contains the lyrics: "Now gimme gimme, gimme". The middle staff is the piano accompaniment, also in treble clef, featuring a melodic line with various dynamics including *Full*, *1/2*, and *p*. The bottom staff is the guitar accompaniment in bass clef, showing a bass line with a 7th fret marker and various dynamics including *Full*, *1/2*, and *p*.

Bkgd. Voc Fig. 1



Mon ey!

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). It consists of two measures. The first measure contains a half note on the G line (G4) with a fermata above it. The second measure contains a half note on the E line (E4) with a fermata above it. Below the staff, the lyrics "Mon" and "ey!" are aligned with the first and second measures respectively.

⑤SG.
D

w/Bkgd. Voc Fig. 1

N.C. (G5)

NC.(G5)

85

The musical score is for a 'Free time' section. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are 'Yeah, _____ got ta go get'. The middle staff is a vocal line in treble clef with a key signature of one sharp. It contains notes with 'Full' and 'T' markings, and a 'Tapped harmonics' instruction at the bottom. The bottom staff is a guitar line in treble clef with a key signature of one sharp. It contains notes with 'Full' and 'T' markings, and a 'Tapped harmonics' instruction at the bottom. The score is divided into measures by vertical bar lines.

some, yeah.

I'm watching you.

NOT ENOUGH

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Slowly $\text{♩} = 78$

Intro

N.C. *Gtr. I

C5 Rhy. Fig. 1

Bm

F

mp let ring w/fingers

*Piano arr. for git.

Dm7

Am

Bb

F

C5

Dm7

Am

Bb

F

1st Verse

Csus4 C Csus4 C

G F G Gsus4

(end Rhy. Fig. 1)

Rhy. Fig. 2

I. To love some - bod - y nat - 'ral

C G F G Gsus4 C F C

ly. to love some-bod-y faith-ful-ly.

F G Gsus4 C E7(no3rd) Am C/E

to love some-bod-y e-qual-ly is not e-nough, not e-nough.

(end Rhy. Fig 2)

Dm7 G C G

it's not e-nough.

2nd, 3rd Verses
w/Rhy. Fig. 2

F G Gsus4 C G

2 To love some-bod-y se-cret-ly (and nev-er touch,) —
3 To love some-bod-y fool-ish-ly (can hap-pen once.) —

Rhy. Fill 1 (Gtr. 1)

F G Gsus4 C F C

to love some bod - y hon est ly (and al - ways trust,)
 To love some - bod - y hope - less ly. (it hurts so much.)

F G Gsus4 C E7(no3rd)

to love some bod - y ten - der - ly, the ten - der touch, —
 To love some - bod - y e - qual - ly, is not e - nough, —

2nd time Gtr. II substitute Rhy. Fill 2

Am

C/E

Dm7

G

Asus2

③ open

A

*Gtr. III

mf

PM

it's not e nough, — it's not e nough, —
 it's not e nough, — it's not e nough, —

Gtr. I Gtr. II

let ring mf

*Gtr. III part in slashes is played 2nd time only.

A5

③ str.

C

2 str.

B

open

A

③ open

E

Chorus

Bb5

(5)

P5

Love hurts you some - times, —
 Love takes a lit - tle time. — }

let ring let ring let ring

Rhy. Fill 2 (Gtr. II)

let ring

Bb5 CS FS VII Bb5 CS

It's not so eas - y to - find no. Search in' ev - 'ry - where.

Rhy Fig 3 (end Rhy Fig 3)

let ring let ring let ring let ring

FS C5 Dsus2

you turn and swear. it's al - ways been there

let ring let ring

1 w/Voc. Fig. 1 Dsus2

C G w/Voc. Fig. 1 Bb5 C5

she's al - ways been there.

Gtr I (Gtr. II out) mp let ring let ring

Voc Fig. 1

Ah.

D

E

F

6

{Gtr III out}

stand - ing there

1111

141

(A)

A. H.
(1500)

A.H.

A.H. pitches: F#

(D5/A)

 $\frac{1}{2}$

with no/low

Poll

—

—

172

P

444

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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	2	3
--	---	---

--	--

Riff A (*Gtr. IV)

1 2 3.

☐ ☒

*Strings are for `get`.

w/Rhy. Fill 3 (Gtr. I)
Asus4

Bridge
w/Rhy. Fig. 1
C5

Em

F

And if it don't come eas - i - ly.

Full

(Gtr. II out)

Full

Dm7

Am

Bb

F

one thing - you must be - lieve.

You can al - ways have trust - in me,

C5

Dm7

Am

Bb

F

'cause my heart will al - ways be

you're han - est - ly.

w/Rhy. Fill 4
Cm4 C Cm4 C

w/Rhy. Fill 5

Chorus
w/Rhy. Fig. 3 (7½ times)
Bb5

C5

F5

Gtr. III
mf

Yeah!

Love hurts you some - times.

Rhy. Fill 3 (Gtr. I)

mp

Rhy. Fill 4 (Gtr. III)

(cont. in slashes)

PM
Cresc.

sl.

Rhy. Fill 5 (Gtr. I)

B♭5 C5 F5 VII
 Not so easy to find. no. no.

B♭5 C5 F5 R5 C5 F5 VII
 Gtr. II substitute Rhy. Fill 6 w/Voc. Fig. 1
 Search - in' ev - 'ry - where, then turn and swear it's al - ways been there.

B♭5 C5 F5 B♭5 C5 F5
 Gtr. II substitute Rhy. Fill 6
 stand - ing there. Love hurts you some - times.

B♭5 C5 F5 VII F5
 Gtr. II substitute Rhy. Fill 7
 It's not yours - it's not mine. no.

B♭5 C5 F5 F5 C5 F5
 w/Voc. Fig. 1
 Love is al - ways to share. You turn and swear it's ev - 'ry - where.

B♭5 C5 F5
 w/Voc. Fig. 2
 stand ing here, 'cause it's al - ways been there

Gtr. II (Gtr. II out) Gtr. I
 let ring rit. mp

Rhy. Fill 6 (Gtr II)

Rhy. Fill 7 (Gtr II)

Voc. Fig. 2

AFTERSHOCK

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Moderate Rock ♩ = 135

Em
Gtr. 1
A B.

Em(b5)

Em

End(s)

ES

Intro

mp 145-146°C

*Tapped harmonics.

Em

 $\mathbf{E}m(15)$

A7(no3rd)

102

End

 $\mathbb{E}_m(b)$

A7(no3rd)

mf PM --
w/finder

PM

Em

Erntebörsen

A7(nc3rd)

Em

 $\text{E}_{\text{int}}(15)$

45

42

PM

P.M.

PM.

ප්‍රසන්නායකය.

Att.
(8va)

G5 D Asus2

G5 D Asv52

A.H.

(Ranger of)

A.H. pitch: F#

Em G5 D Asus2 Em

Oh. yeah! All right.

Rhy. Fig. 1

sl. PM sl.

The first system of music shows a vocal line in treble clef and a guitar line in treble clef. The vocal line has notes for 'Oh.' and 'yeah!' followed by 'All right.'. The guitar line features a rhythmic figure (Rhy. Fig. 1) with slurs and accents. The bass line is in bass clef and shows fret numbers 5, 7, and 0.

G5 D Dsus2 Asus2 G5 D Asus2

PM sl. sl. PM

The second system continues the vocal and guitar parts. The vocal line has notes for 'All right.'. The guitar line features a rhythmic figure (Rhy. Fig. 1) with slurs and accents. The bass line is in bass clef and shows fret numbers 5, 7, and 0.

*Note in parentheses is played when Rhy. Fig. is recalled only. omit 1st time.

Em G5 D (end Rhy. Fig. 1) Dsus2 Cmaj7 Asus2

sl. PM. H let ring.

H.

The third system continues the vocal and guitar parts. The vocal line has notes for 'let ring.'. The guitar line features a rhythmic figure (Rhy. Fig. 1) with slurs and accents. The bass line is in bass clef and shows fret numbers 5, 7, and 0.

*Note in parentheses is played 1st time only; omit when Rhy. Fig. is recalled.

D G5 D Asus4

PM P

The fourth system continues the vocal and guitar parts. The vocal line has notes for 'let ring.'. The guitar line features a rhythmic figure (Rhy. Fig. 1) with slurs and accents. The bass line is in bass clef and shows fret numbers 5, 7, and 0.

1st Verse

I don't care - a - bout the way that you treat ed me.

And I ain't cry - ing 'bout the love I've been pay - ing for -

No. I ain't hitch - in 'bout the

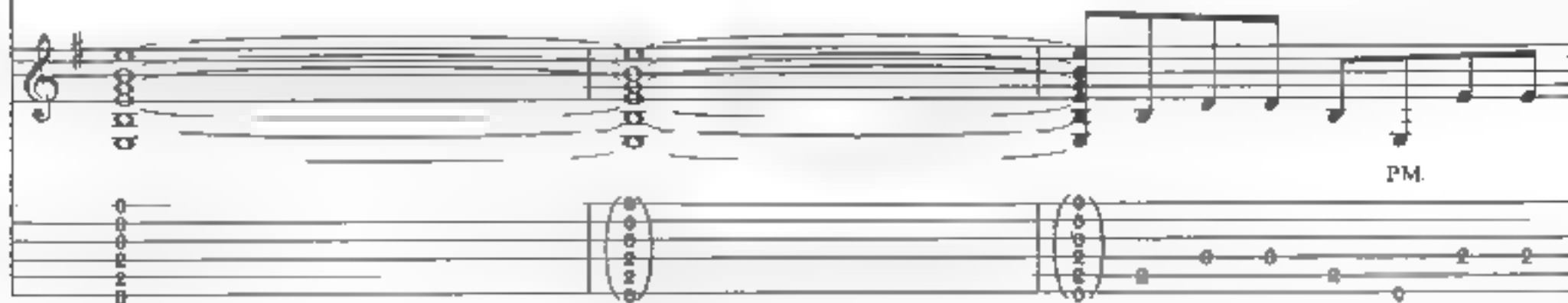
things you've been put - tin' down, here in the street No.

Chord symbols: G5, D, Asus2, Fm, G5, D, Dsus2, Asus2, G5, D, Asus2

Performance instructions: PM., FM., PM.

2nd Verse

Em

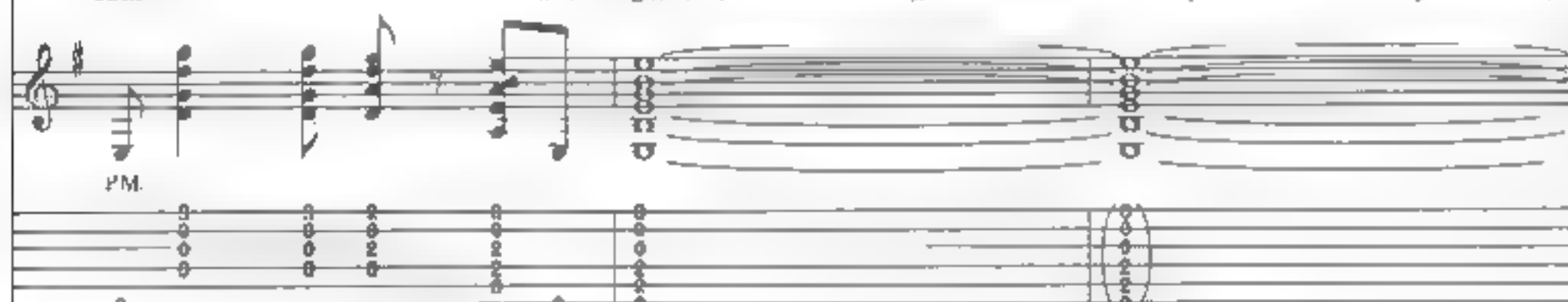


G5

D

Asus2

Em



G5

D

Dsus2

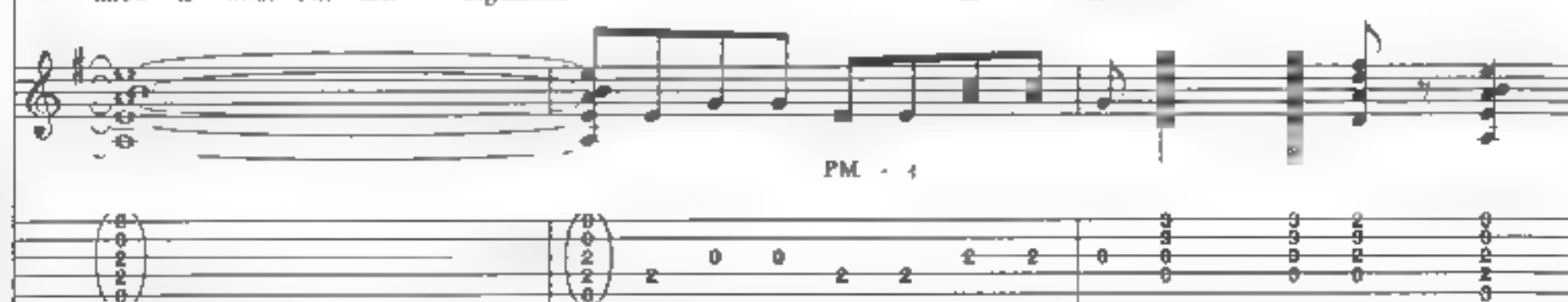
Asus2



G5

D

Asus2



Em

Right now, ba - by, I'm a - lone and I'm swal low - ing,

Lord, — a lot of

PM

sl

pride

And it ain't gon na change

o ver - night.

sl.
Asus2

A5/B B5

C5

D5

no. —

And it ain't go'n' — a - way

let ring

PM.4

D5

B5

A5

D5

H

G5

D

Asus2

with - out a fight. —

Yeah! —
Harm
(8va) 2 ½

Liv - ing with the

Full

Poli

trem. bar.

Harm. 2 ½

PM

Chorus
w/Rhy. Fig. 1

Em G5 D Asus2 Em G5 D Dsus2

af ter shock I said, "Why, why, why?" — Well, I nev - er

Asus2 G5 D Asus2 Em G5 D Dsus2

thought she'd walk, but now I'm liv ing with the af ter shock. — And it

Cmaj7 A/C# D5 B/D# E5

ain't gon - na change, — it ain't go'n' a - way, no. —

(str 1)

P.M. 1 P.M. 4

Interlude

Gtr. II C/m7 Bbm4 B Bbm2

P P P H P sl.

P.M. 4

Gtr. I

sl sl P P.M. P.M. 4

E5

C#m7

Bbm7

B

Bbm7

B

A.H.
(8va)

(Gtr II out)

First system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *H*, *Full*. The guitar line (treble clef) shows fret numbers: 6, 10, 12, 11, 11. Chord symbols E5, C#m7, Bbm7, B, Bbm7, B are positioned above the staff.

Second system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *sl*. The guitar line (treble clef) shows fret numbers: 4, 5, 5, 4, 4, 4, 4, 4, 4, 4, 4, 4. Chord symbols Bbm7 and B are positioned above the staff.

Bridge

G5

G#F#

Bm7

Third system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *sl*. Chord symbols G5, G#F#, and Bm7 are positioned above the staff.

Yeah, she o - pened up my eyes,

Fourth system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *sl*. The guitar line (treble clef) shows fret numbers: 4, 5, 5, 4, 4, 4, 4, 4, 4, 4, 4, 4. Chord symbols G5, G#F#, and Bm7 are positioned above the staff.

C

Dadd4

Gsus2

N.C.(G#F#)

Fifth system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *sl*. Chord symbols C, Dadd4, Gsus2, and N.C.(G#F#) are positioned above the staff.

(see - ing what I wan - na see.) She kind - a took me by sur - prise,

Sixth system of musical notation. The vocal line (treble clef) includes slurs and dynamics: *sf*, *sl*. The guitar line (treble clef) shows fret numbers: 4, 5, 5, 4, 4, 4, 4, 4, 4, 4, 4, 4. Chord symbols C, Dadd4, Gsus2, and N.C.(G#F#) are positioned above the staff.

The musical score for "The Sound of Silence" features three staves. The top staff is the vocal melody in treble clef, starting with an Em7 chord marking above the first measure. It includes lyrics: "(showed me what I had n't seen)". The middle staff is a piano accompaniment in treble clef, featuring arpeggiated chords and melodic lines, with markings like "Harm.", "sl.", and "sl. Harm.". The bottom staff is a guitar part in bass clef, showing fret numbers (0, 2, 3) and fingerings (1, 2, 3). Chord markings *D/A and A5 are present below the staff.

[illegible]

Guitar solo
N.C. (*Em)

af ter shock

Full

Full

(2.3) (2.3)

15 15 15 15 15 15

*Chord symbols implied by Bass, next 14 bars

(C) (D)

12 12 12 10 12 12 12 12 14 14 14 14 15 15 13 13 17 17 17 17 14 15 18 14 12 10

9 9 9 7 9 9 9 9 11 11 11 11 12 12 12 12 14 14 14 14 11 12 12 11 9 7

E N.C.(G) (A) (Asus4) (C) (Dsus4) (D) E N.C.(G) (Asus4)

Oh, yeah!

(A) (D) (C) E N.C.(G) (A) (Asus4) (C) (Dsus4) (D)

All right.

E N.C.(G) (A) (Asus4) (A) (D) (C) B

Watch it. watch it

E N.C.(G) (A) (Asus4) (A) (D) (C) B

B9sus4

B

G5

D

Asus2

Yeah yeah, liv - ing with the

PM. 4

PM

H

Chorus

*w/ Rhy. Fig 1 (1st 7 bars only)

Em

G5 D

Asus2

Em

G5

D

Dsus2

af - ter - shock.

I said, "My, my, my." — I guess that I nev - er

*On 3rd beat of 1st, 3rd & 5th measures,
note is played with A.H. and ib.

Asus2

G5

D

Asus2

Em

thought she'd walk.

Liv - ing and learn - ing with the af - ter - shock —

G5

D

Asus2

Cmaj7

D6sus2

Asus2

And it ain't gon - na change —

it ain't gon' a way.

PM

sl

let ring

A5/B B5

A5 B5

C5

D6sus2

B/D4

I said it ain't gon - na change

with - out a fight.

H

H

Outro
Em

Cmaj7

Dósus2

no. I'm liv ing with the af ter shock.

Gtr II
Harm.
(8va)

1 3/4

trem. bar.

1 1/2

Harm.

Gtr II

Gtr I

lat ring

B/D4

E5

I m liv ing with the af ter shock .

No!

Musical notation for guitar parts, including Gtr I and Gtr II, with various techniques like tremolo bar, harmonics, and fingerings indicated.

Cmaj7

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes and sixteenth notes, with dynamic markings (p, h, f) and articulation marks (accents, slurs). A tremolo bar is indicated. The bottom staff shows a bass line with a series of notes and a key signature change to two sharps (F#, C#).

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes and sixteenth notes, with dynamic markings (p, h, f) and articulation marks (accents, slurs). The bottom staff shows a bass line with a series of notes and a key signature change to two sharps (F#, C#).

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes and sixteenth notes, with dynamic markings (p, h, f) and articulation marks (accents, slurs). The bottom staff shows a bass line with a series of notes and a key signature change to two sharps (F#, C#).

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes and sixteenth notes, with dynamic markings (p, h, f) and articulation marks (accents, slurs). The bottom staff shows a bass line with a series of notes and a key signature change to two sharps (F#, C#).

N.C.(Em)

(C)

C5

Oh, _____ yeah.

Full P H 1 P A A A A A A A sl sl sl sl

T P H T P H T P H T P H

12 14 (14) 12 14 (14) 12 (12) 14 7 7

10 17 12 15 17 12 15 17 12 15 17 12 15

sl. sl.

PM.

PM

0 12 12 12 9 7 9 0 0 0 0 0

7 10 10 10 7 6 7 9 9 9 9 9

sl. sl.

D5

I P H T P H T P H T P H T P H T P H T P H T P H

17 12 15 17 12 15 17 12 15 17 12 15 17 12 15 17 12 15 17 12 15

PM

7 7 7 7 7 7

5 5 5 5 5 5

B/D#

E5

D5

Yeah,

yeah,

TP TP sl

H P sl H P sl H P sl

1/2

TP 1 P sl

H P sl H P sl H P sl

1/2

PM

PM

C5

D5

all right

8va

sl

sl

1/2

Full

trem. pick

sl

sl

1/2

Full

PM

PM

PM

B/D# Em Em(b5)

Never gonna change.

Sva

1/2 P H P P Pull

19 19 19 10 22 19 22 19 10 10 22 22 22 19 22 (22) (22)

sl

P.M. w/strange mf

sl

A7(no3rd) Em Em(b5)

Sva -

loco (C.H. II out)

pick slide

(22)

1/2

1/2

P.M.

A7(no3rd) Em Fm(b5) A7(no3rd)

Begin fade
Em Em(b5) A5 C Dadd4

Em Em(b5) A7(no3rd)

Em Fm(b5) A7(no3rd)

Em Em(b5) A7(no3rd) *Fade out*

TAKE ME BACK (DEJA VU)

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen



Slowly ♩ = 88

D Dsus2 A/D C/D C/D

Intro (chimes)

(approx. 12 seconds) *mf*

Gtr. 1 (SOLOS.)

D Dsus2 A/D (A) (A/D) N.C.

let ring

D5 N.C. D5 N.C. A7sus4 A7 N.C.

let ring **let ring* *let ring*

Refers to D (4 open) only.* *T = Fret w/L.H. thumb.* **Let ring refers to G (3 open) only, till end of bar*

Dsus2 N.C. D5 N.C. A7sus4 A7

let ring **let ring* *let ring*

**As before*

1st Verse

D G/B A/C# D A/C# G/B

I thought I saw — you from a dis tance.

D A/C# A7sus4 A7 N.C. A5

I swore — that I'd found — you once a gain —

D G/B A/C# D A/C# G/B

Touched on that feel — in' for an in stant.

D G/B A/C# A7sus4 A7 N.C. A7 N.C.

Could not re call — just where or when.

Oh, — no

Dsus2 N C D5 N C A7sus4 A7 N C $\frac{1}{2}$ A7 N C

let ring **let ring* *let ring* *grad. bend*

P H P T H P

*As before

Dsus2 N C D5 N C A7sus4 A

let ring **let ring* *let ring*

P H P T H

*As before

2nd Verse
 D G/B A/C# D A/C# G/B

Some des art is land off Mo roc co.

P H

Rhy Fig 1 (Gtr. I & *II,

PM PM PM H let ring let ring

*Gtr. II elec. w/dist. Use neck pickup or combination of neck and middle pickups.

D G/B A/C# A7sus4 A7 N.C. A5

we had a love so hard to find. Oh...

PM PM let ring Fu.

D G/B A/C# D A/C# G6/B

so full of life, — so free and eas - y.

PM. 1 PM. 1 PM. 1 H let ring, let ring 1 let ring-

G5 G5/F# Em7 Asus2

An - oth - er place — an oth - er time — Oh —

Gtr. I (Gtr. I out) (end Rhy. Fig. 1)

Gtr. II

Chorus NC G5 D NC G5 D Asus2 NC

Take me back... I wan - na be

Rhy. Fig. 2 (Gtr. I)

G5 D NC G5 D Asus2 NC

there with you It hap pened

*Muffle str. w/ H., sometimes causing random harmonics to sound (throughout Chorus).

G5

D

N.C.

G5

D

A^{sus}2

N.C.

just like that Yeah! Slip in a dream-

G5

D

N.C.

G5

D

A^{sus}2

G5

G5/P1

N.C.

or two... Come on, take me

(end Rhy. Fig 2)

let ring let ring

A7 sus4

A7

F1m

Rm

back. Oh de-ja vu. *One soul one mind -

(Gtr. I cont. in slashes) Gtr. II

let ring sl. sl PM let ring

*Two voices w/flanger.

F1m

D

E sus4

E

F1m

One light that shines One love so fine.

sl. PM let ring

sl.

sl.

G5 D/A D A5

Oh, come on and take me back

3

sl. sl.

AH *T

AH *T

2(14) 2(14)

*Tap both 14. notes w/R.H. index finger at 14th fret

3rd Verse w/*Rhy. Fig. 1

D G/B A/C# A/C# G/B D G/B A/C#

Some call it fate... some su-per-sti-tion. Some call it luck... it's all the same.

*Play w/slight variations. Gtr. II: Change pickup (as before).

A7sus4 A7 N.C. A5 D G/B A/C# D A/C# G5/H

Oh... just one... of the mys-t'ries of... cre-a-tion

Chorus w/Rhy. Fig. 2 (1st 7 bars only)

G5 G5/H Em7 Asus2 N.C. G5 D N.C.

Some-thing you feel... but can't... ex-plain... Oh... Take me back...

G5 D Asus2 N.C. G5 D N.C. G5 D Asus2 N.C.

I wan-na be... there with you... I hap-pened

G5 D N.C. G5 D Asus2 N.C. G5 D N.C.

Just like that... ha-by. I've fall-en deep in to...

G5 D Asus2 Interlude Csus2 Gsus2

Oh _____ Oh, girl _____ come on

Gtr III
w/dist. w/slide

10-9-10-9-10 10-9-10 (10) 10-12

*Vib w/slide (11) end of interlude

Gtr II
let ring *mf* let ring let ring

*Change pickup (as before).

Csus2 Dadd9 Fadd9

I want you to take me there Oh, I know, I know, I know,

slight vib

17-16-17 17-20 (20) 19 (19) 17 (17) 15 (15) 13 (13) 13-12 12 (12)

let ring let ring let ring

5 7 5 7 10 6

Cadd9

Dadd9

N.C.

Asus2

N.C.

I know... I know, I know, I know, I know.

Come on.

(Gtr. III out)

let ring.....

let ring.....

let ring.....

Chorus
w/ Rhy. Fig 2

*Use bridge pickup.

G5 D N.C.

G5 D

Asus2

N.C.

G5

D

N.C.

Take me back, - by - by.

*w/ slight variations.

'Cause I swear I've been... there with you..

G5 D Asus2

N.C.

G5

D

N.C.

G5

D

Asus2

N.C.

It hap-pened just like that... Wow!

Send me a dream.

G5 D N.C.

G5 D

Asus2

G5

G5/F#

N.C.

or two

Oh come on. take me back..

A7sus4

A7

*Gtr. II: Change pickup (as before..)

Oh.. de - ja vu.

Gtrs. I & II

Gtrs. I & II

Gtr. II

Gtr. I

slight rtr.

sl

a tempo

cresc

*Rasguado refers to both gtrs.

D Dsus2 A/D C/D G/D

BwD Rhy. Fig. 3 +1/2 P (end Rhy. Fig. 3)

let ring 1/2 P grad cresc

* Bend slg. towards floor (till end).

w/ Rhy. Fig. 3 (2 times) BwD A.H. 4T D5 A.H. 4T BwD A.H. 4T

Gtr. II let ring 1/2 P A.H. 4T

* Tap both harmonics w/R.H. index finger at 15th fret. * Both harmonics will sound if both strings are tapped approx halfway between 14th & 15th frets w/R.H. index finger

w/ Rhy. Fill 1 D5 A.H. 4T BwD 1/2 P A.H. 4T D

let ring 1/2 P A.H. 4T

Rhy. Fill 1 (Gtr. I)

let ring 1/2 P

FEELIN'

Words and Music by
Michael Anthony, Sammy Hagar,
Alex Van Halen and Edward Van Halen

Slowly $\text{♩} = 84$

R⁹

Asus2

G

D6/F#

Em7(no3rd)

Intro

w/light dist *mf* let ring w/pick & fingers

D

Bsus2

Asus2

A

B5

Asus2

G

let ring let ring let ring let ring let ring

D6/F#

Em7(no3rd)

D

Dsus2

Asus2

let ring

1st Verse

B5

Asus2

G

D6/F#

Em7(no3rd)

Out of touch—

most the time, —

got a lot ta things on my mind. —

Rhy. Fig 1

let ring let ring

D Asus2 Aadd9 E5
 Kick-in' down — to where it start. It's the hard - est thing —
 let ring let ring let ring let ring
 A5 D5 B5 Asus2 G D6/F# Fm7(natrd)
 Oh, — Lord, yeah Grow it long, — shave it off Life is hard, — nev-er soft
 let ring let ring let ring 1/2
 D Dsus2 Asus2 Esus2 Em
 I need a change, — I need it quick, be-fore it makes me — sick
 (end Rhy Fig 1)
 let ring let ring
 D Dsus2 Esus2 Em D6 D5 Dsus2
 That's what's on — my mind — Now,
 let ring let ring sl
 *L.H. fingering

2nd Verse
w/Rhy Fig 1

B5 Asus2 G D6/F# Em7(no3rd)

pay at-ten-tion, watch your back. Pay your dues a, stay on track.

(Ah.)

D Bsus2 Aadd9 E5 A5 D5

Got no room to sec-ond guess, puts me un der stress. Oh, Lord.

B5 Asus2 G D6/F# Em7(no3rd)

(Ah.) If I were you, if you were me, I won-der who I'd wan-na be.

D Dsus2 Not in strict time Asus2

With just one wish you can't re fuse. I would n't know what to choose

Handwritten musical notation for guitar, including a large chord diagram for a barre and a bass line.

N.C (Bm) (D) (C) (Em) (D) (F) (Em) (G) (A) (G5)

Handwritten musical notation for guitar, including a treble clef staff with slurs and a bass line with fingerings.

f w/pick w/heavier dist

In time
•GS/A

N.C.

Chorus
B5

Asus2

Yeah! Feel in' No,

pick slide

*Bass plays A.

**While fretting lower notes w/L.H., tap higher notes wedge of pick, subsequently sounding both notes.

G

*D6/F#

E5

N.C.

D5

I don't like— what I've been told— I'm feel in' uh.

let ring

*Chord implied.

B5

Asus2

G

D6/F#

Fee. in' what no one else will ev - er know — I'm feel

E5

D

Asus2

in' uh. Oh Now,—

let ring

let ring

3rd Verse

B5 Asus2 G D6/F# Em7(no3rd)

black is white and white is black. uh. Got pol-i-ti-cians smok n crack

*PM let ring PM let ring 1/2 let ring

*While palm-muting, hold chord forms to allow notes to slightly ring over each other (till end of Verse).

D Bsus2 Aadd9 E5

And John Paul's all bul-let-proofed. And it puts me through the roof.

let ring let ring *PM PM let ring let ring

*For next 2 bars only, all PM's are slight.

A5 D5 B5 Asus2 G

And yeah. I were you and you were me,

let ring PM let ring PM

*Let E (1 open) ring through 3rd beat.

D6/F# Em7(no3rd) D Dsus2

I won der who I'd rath er be. And if I had one wish I'd,

PM let ring 1/2 let ring

Chorus

Asus2 Asus4 D5 B5 Asus2 G D6/F#

uh, I'd take it Feel - in'. Oh, I don't like what I've been told I'm

feel - in'. uh, And I'm see - in' what no one else will ev - er know - I'm see

let ring PM

in', Come on! Feel in'. Hey.

PM. let ring PM.

D6/F# F# D Asus2 NC

I don't un der stand these things. I'm feel in Not

let ring let ring

PM

semi harm trem. bar

F# 7/2

F# 9/2

P

NC (F5) (A5) (B5) (D5) (E5) (D5) (C5)

NC (F5) (A5) (B5) (D5) (E5) (D5) NC

Yeah

Double time feel
Guitar solo

*NC (F5) (A5) (B5) (D5) (E5) (D5) (C5)

let ring

(B5) (A5) (B5) (D5) (E5) (D5) (C5)

let ring

(E5) (A5) (B5) (D5)

*Push 3rd str. into pickup's pole piece w/pick.

*Both sigs. bent w/same L.H. finger

(E5) (A5) (B5)(D5) (E5) (D5) (C5)

1 1/2 1 1/2 Full Full

sl. sl. sl. sl. H P

12 12 12 15 17 17 15 15 (15) 12 12 14 12 14 14 12 14 (14) 12 14 14 12 12 (12)

*As before

(E5) (A5) (B5) (D5) (E5) (D5) (C5)

let ring 1 let ring 1 hold bend Full let ring

sl. sl. sl. sl. P sl. sl. H P P Full let ring

8 8 8 10 10 10 (10) 0 0 0 7 5 5 0 0 2 2 (2) 0 2

w/° Lead voc. ad lib.

(E5) (A5) (B5) (D5) (E5) (D5) (C5)

8va Full Full Full Full locu

let ring 1 let ring Full hold bend Full Full

sl. sl. sl. sl. sl. sl. sl. P Full

8 8 8 10 10 12 12 12 15 (15) 10 10 10 22 22 22 (22) 20

*Next 5 bars only.

N.C.(E5) (A5) (B5) (D5) (E5) (D5) (C5)

H H PM PM H PM sl *PM

5 7 5 0 0 0 0 0 0 5 7 5 5 5 5 5 5

H H H H sl *Slight PM.

(end double lane feel)

(E5) (A5) (B5) (D5) (E5) (D5) (C5)

PM PM H PM PM

5 7 5 7 7 7 0 0 0 0 0 0 5 5 7 5 5 5 5 5

H H H H

B5 Asus2 G D6/F#1 Em7(no3rd) D

mf w/light dist. let ring -- w/pick & fingers let ring

1/2 P

4th Verse
Asus2 B5 Asus2 G D6/F#1 Em7(no3rd)

Out - ta touch - most all the time, got too man-y things on my mind -

let ring let ring

1/2 P

D Dsus2 Asus2 NC

Shut - tin' down, I got - ta stop this thing. Yeah!

let ring

f w/pick trem. bar w/heavier dist.

1 2 1/2 1 3/4 AAA

1 2 1/2 1 3/4 AAA

Don't pick. Hammer on and slide up to D (5 str.).

Chorus
B5 Asus2 G D6/F#1 B5 N.C. D5

Feel - in'. No, I don't like what I've been told. I'm feel in', uh. And I'm

a tempo

PM

B5 Asus2 G D6/F# E5 D

bleed - in' like no one else... will ev - er know... I'm bleed - in'...

let ring.....

Asus2 N.C. B5 N.C.(A/C#) D6 Em

Woh, deal - in' I'm deal - in' with - these things... I'm

semi harm. 1/2 trem. har 1 1/2 P.M. ...1 let ring let ring

F#5(addb9) N.C. B5 N.C.(A/C#) D6

feel - in'... uh. Woh, I'm dream - in', I'm dream - in', I'm

let ring P P.M. ...1 let ring

Em F#5(addb9) F#5 F#7sus4 F#5 N.C.

dream - in' things... that show - me what I'm see - in'... Yeah, you're

let ring let ring let ring P.M.

B5 N.C.(A/C#) D6 Em F#5(add9)

see - in'. I'm see - in' things. I don't know what I'm feel - in', uh.

P.M. let ring let ring let ring

N.C. D5 N.C.(A/C#) D6

Lord, well, I've been feel - in'. I'm feel - in' and I'm

rake P.M. P.M. "let ring"

"Without vib. (till end)

Em F#5(add9)

feel - in' things. that I don't, I don't know, I don't know.

let ring

F#5 F#5 N.C. B5 N.C.(A/C#) D6 Em

And oh, what I'm see - in'. Yeah,

let ring let ring P.M. P.M. let ring let ring

F#5(add9) F#5 N.C. B5 N.C.(A/C#) D6

yeah!

let ring

H

PM.

let ring

Em F#5(add9)

Hey, I don't un - der - stand

let ring

let ring

B5 Asus2 G D6/F# Em7(no3rd) D

*w/gtr.'s vol. knob

Dau4

mf let ring w/pick & fingers

1/2 P

dist. off

let ring

Not in strict time

Asus2 A/E Bmadd9

Repeat and fade

sl.

• **TABLATURE EXPLANATION/NOTATION LEGEND** •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			
2nd string - B		10	8
3rd string - G		9	7
4th string - D			6
5th string - A	3		5
6th string - Low E			4

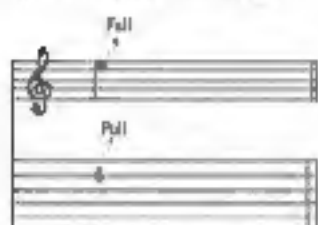
5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notations

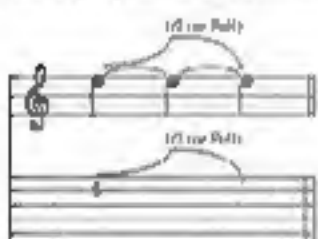
BEND: Strike the note and bend up 1/2 step (one fret).



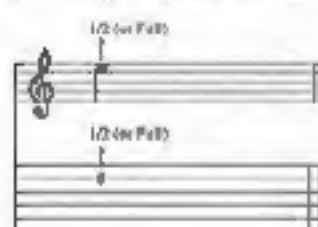
BEND: Strike the note and bend up a whole step (two frets).



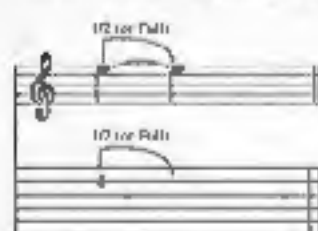
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



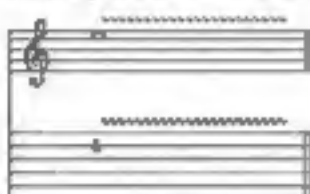
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step, strike it and release the bend back to the original note.



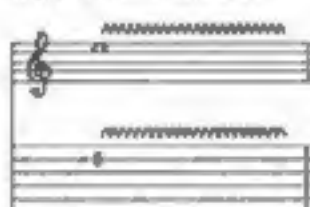
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



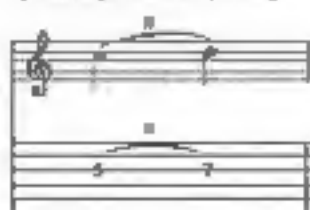
SLIDE: Same as above, except the second note is struck.



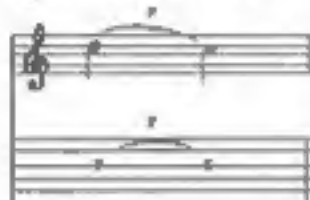
SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



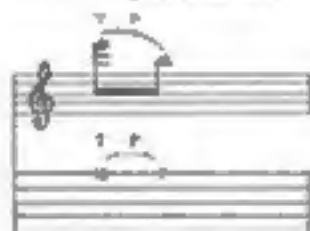
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



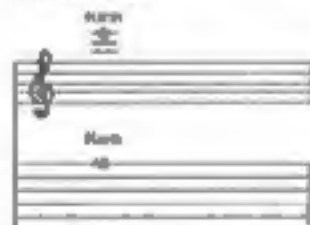
TWILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



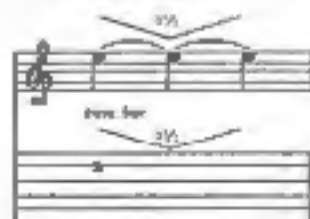
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret board; strike the strings with the right hand, producing a percussive sound.



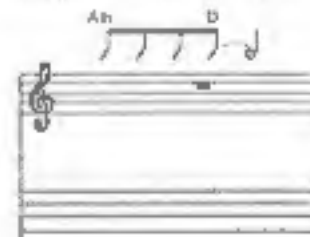
PICK SLICE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

